Assignment:

Think about the sound of your game. How does its use add to the game, and not detract from the gameplay? What is it's purpose, and how can you as the designer use it to forward your theme?

1. Description:

Write a paragraph describing the use (or lack of use) of music and/or sound effects in your game. Make sure you reference the elements of gameplay that your music reflects (ie location, character species, historical setting, etc). Please use at least two musical terms found in the Assignment section of Level 3-1 to describe your choice(s)!

2. Sample:

Include a link to or upload of an example sound file. If it's music, try for something that you think could easily loop or be adaptive (although no editing is required). If it's a sound effect, look for something that has multiple variations (a dog's cry - happy, afraid, angry) that could appear in your game.

Describe where this asset or these assets would live in your game (the main hub, an enemy battle, walking around town...) and why (bubbly, grooving melody; harsh, fast-paced, reminiscent of a heart-beat....) it works there.

Example

From The Fifteenth Moon, the example from Level 04:

#1. The score from The Fifteenth Moon is a combination of electronic and organic sounds, as we the PC are navigating a world we assume is controlled by humans, but is actually under the hum of a rogue AI. As political intrigue is part of the game's narrative, the music has whispers of the underground - seedy, grungy, maybe even a little dirty, like fog at the ankles. As we get closer to the city center, the music becomes more and more populated by synths, foreshadowing our encroachment on the AI. The score is constantly driving us toward our goal and functions as one of the main narrative mechanics, with steady tempos between 100-120 bpm and highly recognizable themes. Our tone is dark, but not evil. After all, there is no true villain to this game, other than the fragility of the human form. We never get a true boss track; when the PC meets the AI, it is a clear case of the ends justifying the means. Rather than speeding up or increasing the bass line as most traditional boss tracks do, our music will eventually strip down to one or two instruments, into Finley's bittersweet and melancholy theme. There are no winners. Either choice the PC makes, they will watch their mother die.

#2. Low Flying (#1) by Joe Henson & Alexis Smith: A track like this would be good for non-mission gameplay. It is easily loopable, and has a steady driving beat which helps build the atmosphere. Similar to a heart rate (or the disc spin rate of an old computer), this track would back exploration movement, like searching for items in Cassini City. As the character must use stealth to navigate the area, the quiet, steady synths will help keep the player engaged in the need for covert movement, yet keep them aware of the neon-lit, nebulous, and dank world of the upper-classes that they must avoid getting snared in.

Part 1: Description (":Content" and ":Terms")

At least one paragraph is written, containing a discussion on the role audio plays in the production. This can be on either music/score, sound effects, and/or voice.

The elements of gameplay are referenced in regards to the choice of audio. For example, how the audio reflects the location, inner character, or action of the game.

Correct use of at least two music terms.

Part 2: Sample (":Source" and ":Elaboration")

At least one song/effect/recording is included with a proper working link (or Moodle upload).

Sample choice is placed within the gamefeel, stating where this audio is utilized, and why.